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TABLE OF CONTENTS

New Authenticity program, J. Berner . . . . . Pg. 1
An interesting approach, G. Fogelman 5
Mandan artifacts from N. Dakota, G. Perino 9
Ancient Copper, B. Koup 13
Southwestern Pottery dating, A. Wesolowski 18
Watts Cave Paleo, C. Wagers 20
The next best thing, S. Glass 21
Archaeological and artifact books, B. Koup 22
Facts about Fakes, J. Berner 27
Bone Beamers 29
Special Announcements 32
The Authenticity Program 32

New "Authenticity Program" highlights show

by John F. Berner, Editor in chief

The recently held two day Cincinnati, Ohio artifact show sponsored by the G.I.R.S. featured 74 entries of flint, copper, slate, birdstones, bannerstones and historic items submitted for examination. The participation in our new "Authenticity Program" certainly was the highlight of this event. The large number of entries were examined privately. F.A.C.T.™ (Fraudulent Artifact Committee Taskforce) members spent nearly two and a half hours evaluating the entries. Less than half of the entries qualified for "Certificates of Authenticity". However, everyone seemed pleased with the outcome. Some persons submitted items fully expecting them to be rejected and were therefore satisfied with the finding and opinions of the committee.

Because many members and non-members have requested another opportunity to submit items to the committee; the Board of Directors met the first of August in a special session to determine the feasibility of another late year examination. A special announcement on this subject will appear on page 32 of this issue.

Special Awards given outstanding displays.

Paul Fritch, Cleves, Ohio received the "Outstanding Bone Artifact" award. Clem Caldwell, Danville, Kentucky received the "Outstanding Pipe" award. Marvin Seely, Lakeview, Ohio received the "Outstanding Slate artifact" award; and Mark Clark, Clarksville, Tennessee received the "Outstanding Flint" award.

In addition, it would be remiss not to pay tribute to several other outstanding displays which deserve special recognition: For outstanding "Engraved Shell" display, Tommy Beutell of Tuckasegee, North Carolina. For outstanding "Selected artifacts from the Curtis family collection", Lawrence "Red" and Barbara Tully, Benton, Kentucky. For an "Unusually Rare grouping of Slate artifacts", Steve Fuller, Wadsworth, Ohio. For a "Premier collection of historic Pipe Tomahawks", Jim Dresslar, Bargersville, Indiana.

The annual "Meritorious Award" went to yours truly.

Each year the Board of Directors selects a person to receive the annual "Meritorious Award". This year I was the proud recipient of the award. I am honored and it is appreciated. Thank you.

A round of applause for Charlie and Paul.

Unless you have personally been involved in organizing and orchestrating an artifact show,

you can't realize how much work goes into it. Months of planning and preparation. This meeting required nearly 8 months of dedication and effort. Charlie Wagers and Paul Fritch generously gave their time to make the Cincinnati meeting a true success. Then to top it off, nearly 50 people were treated to beverages, barbequed bacon wrapped Dove and the finest fellowship enjoyed in a long, long time with the hospitality of Charles and Mary Jayne Wagers. Thanks from all of us.

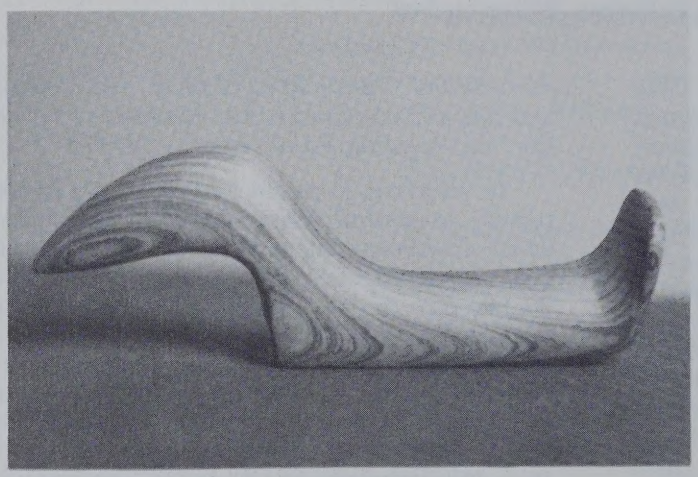
"Certificate of Authenticity" Artifacts to be featured!

For the benefit of those who have not had an opportunity to see the "Certificates" awarded to those items which in the opinion of the F.A.C.T.™ members are "authentic without question", this recent award will serve to illustrate what can be anticipated by entrants.

This particular certificate No. 72 featured a fine Birdstone owned by Jack Rosenfeld of Columbus, Ohio. Jack can truly be proud of the artifact and the certificate!

CERTIFICATE of AUTHENTICITY

PREHISTORIC ARTIFACTS · G.I.R.S. 1964 ·



CERTIFICATE NO. #72

This document is presented as proof that the Artifact described has been examined by F.A.C.T.™ (Fraudulent Artifacts Committee Taskforce), official organization of the GENUINE INDIAN RELIC SOCIETY, Inc.

Subject: BIRDSTONE

Origin: DeKalb County, Indiana
Ex. Parks, Townsend

Material: Banded Slate

Color: Green, Black

Measurements: (L) 4 13/16 (W) _____ (H) _____

Upon duly evaluating the evidence as submitted, F.A.C.T.™ has rendered an opinion that the artifact is:

AUTHENTIC as described

(Duplicate of this certificate retained by the G.I.R.S.)

Date: June 6th, 1987

Signed: _____ F.A.C.T., Chairman

FRONT COVER: Outstanding Negative painted Human Effigy pottery vessel 9" in height, 3-3/4" across shoulders. Excavated October 22, 1967 by Sanders Litchford, Jerry and Buster Gibbs in a large rock shelter overlooking the Cumberland River in Smith County, Tennessee. The effigy is female and is pregnant. It is buff color with black decorations and features a suspension hole at the top of the head and back. Formerly in the collection of John Waggoner.
Collection of Ron Knight, Chattanooga, Tennessee

FIG: 1
Dover Flint "Duck River Type" ceremonial blade measuring 7-7/16" in length, 1-11/16" in width. Illustrating exquisite workmanship, this brownish tan artifact was found in Stewart County, Tennessee by Bobby Hendricks.
Collection of Mike McCoy, Mt. Juliet, Tennessee

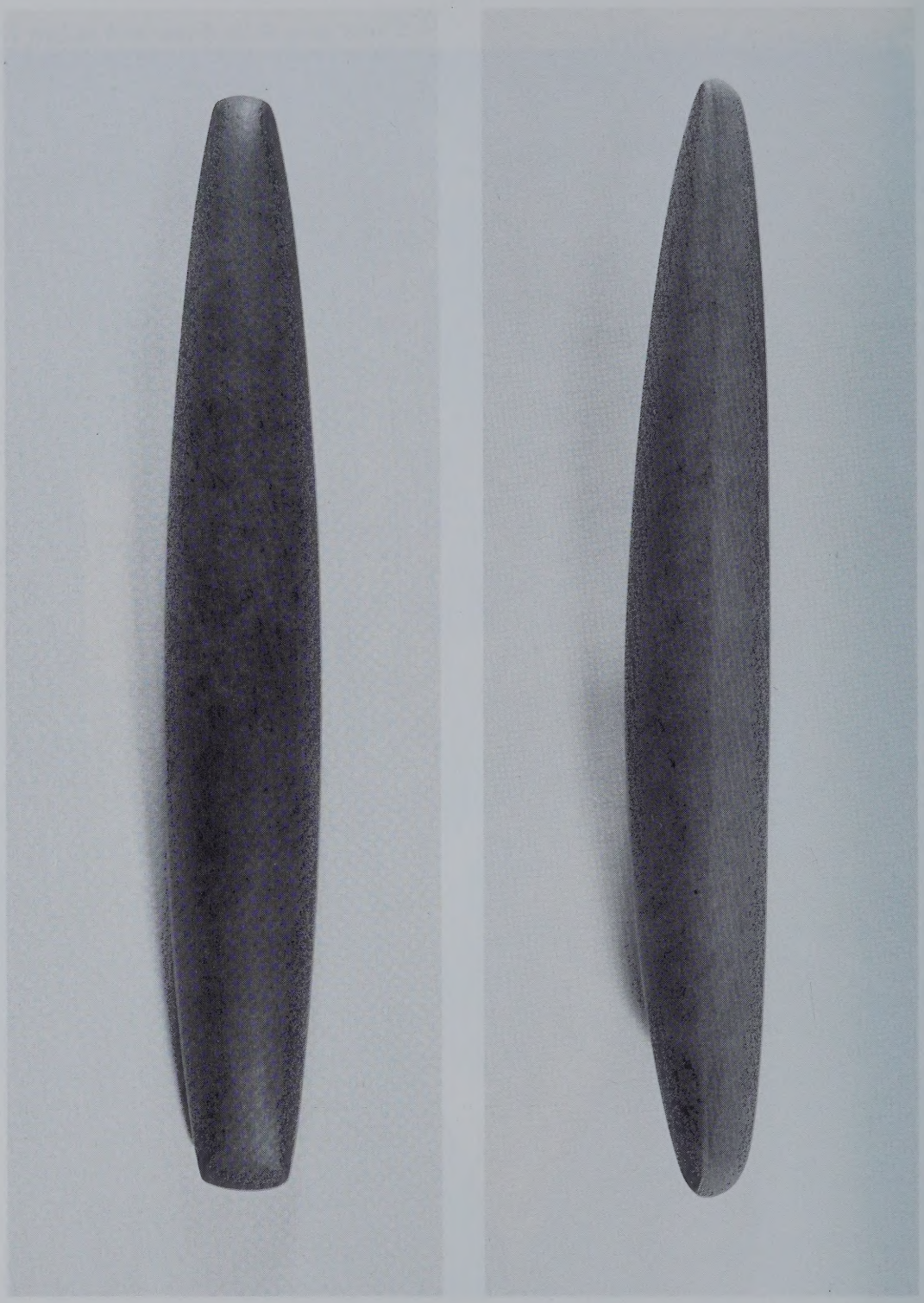


FIG: 2
Top and side view of a Greenstone Intrusive mound pick. Measuring 9-3/4" in length and 1-1/2" in width, this artifact is without blemish. It originally was purchased prior to 1937 as part of a small collection in Israel Township, Preble County, Ohio by Dr. Gordon Meuser. It was cataloged no. 1800/5 in his collection.

Collection of Ron Knight, Chattanooga, Tennessee

An interesting approach to Artifact Shows

by Gary L. Fogelman

Greetings to all you readers of "PREHISTORIC ART." I've been asked to act as Northeast Editor for this publication. This I don't mind, particularly now that the G.I.R.S. has taken steps to clean up its shows and fight the fakers. Any steps in these directions are encouraged.

Shows seem to be a big thing with collectors, and this first column I would like to relate to the readers some experiences we've had here in Pennsylvania at forming our IACAP (Indian Artifact Collectors Association of Pennsylvania) group and how the show is run. Growth has not been as rapid as we would have guessed when we started the organization seven years ago. It may be, and probably is, that we attract a certain kind of collector, and once they become involved they stay involved.

The whole process of organizing the group has been a learning process, experimenting with what works and what doesn't work. IACAP is different from most organizations because there are no elected officers. The initial idea was put into play by Lee Hallman, who wanted to see a get-together of Pennsylvania collectors. Our first meeting witnessed only eight participants, but the seed was planted and everyone involved with that first show couldn't wait to do it again. And thus began our drive to advertise the club, and to get more participation. Currently the show is a two-day event, and still those involved can't wait until the next show comes around. The membership is obviously pleased with the organization as there have never been any attempts or even talk about removing the officers, which consist of Lee Hallman as President and myself as Vice President. It should be pointed out, however, that all members take part in governing IACAP. All rules changes, ideas, etc., are brought before the membership for their ideas and input before implementation.

To keep people informed we put out a quarterly newsletter. We have our one large yearly meeting, and one other formal get-together, besides some smaller shows and displays where various IACAP members will be in attendance.

The gist of the show is quite simple: To bring together for a one-day display as many Pennsylvania collectors as we can. To make available for that one day thousands of artifacts that one would normally not get to see, or could only see with much time and travel involved. To this end we have been quite successful.

From the very start we knew that awards of some sort would be a draw to get collectors to join and participate. Thus our competitions were born. Nowhere else have I seen an artifact show with this format, which is why I would like to share it with you. Perhaps some worthy ideas can be garnered for other organizations. We also knew that there was a certain element, namely dealers, that we did not want in attendance. We tried it once, and afterward the membership unanimously agreed that this was not the way they wanted this organization to go. Therefore, no buying and selling is allowed in conjunction with the show, at least not artifacts. We encourage the selling of books, t-shirts, display frames and such things that collectors can use, and sales of such items is, in general, brisk.

For the first four years we tried to get everything (registration, competitions, awards presentations, etc.,) done in one day. After the membership increased we found that this was almost impossible to do, as we also open up to the public. So, our two-day format was instituted and has become a hugh success. The show is held on a Saturday and Sunday, usually the third or fourth weekend in October. Saturday we have registration in the late morning hours. This was followed this year by our competitions, which took three hours. I'll elaborate on the competitions in a moment. After the competitions we prepare for our banquet. Virtually everyone participates in the banquet. Some feel the price is a little high, but all things considered, including the fact that you're sitting down with folks whom you won't see again for a year most likely, makes it worthwhile.

After the banquet we have some form of program, in following our goal to help educate. Some interesting programs have been offered over the past few years, and everyone has enjoyed and learned from them. After the banquet speaker or program the rest of the evening is spent in socializing, looking at artifacts and enjoying the company present.

THE COMPETITIONS

From the very first show competitions have been an integral part of the proceedings. Various competition categories have been worked out over the years to the point where we now have 47 categories that may be entered. Thirty seven of these are specifically for personally found artifacts, while the remainder are for acquired items. The categories include such things as:

Arrowhead, single and grouping of 15; Spears, large and small, single and groupings of 5; Ax, full and 3/4 grooved; scrapers, group of 15; Bone, Antler or Shell item; Bannerstone; Pipe; and much more. The reason for having both single and group categories is so that even collectors with smaller collections will have an opportunity to compete.

Just before the competitions all collectors are given a competition number. As the categories are contested ten at a time, each collector is given ten of his number in case they have entries in all ten that are put out at once. A table is used for each category. Everyone who has an entry, say, for single Arrowhead, brings their entry to the table for that category, puts their entry down and puts their number beside it. Votes are cast for numbers, saving time by not having to write down names all the time.

Voting slips have been previously made up, and voting packets of ballots are handed out to each member participating in the voting. Every IACAP member is encouraged to participate in the voting, whether they have anything in the competitions or not. If they're a member they have voting rights. Usually a committee or panel makes these decisions, but we feel that this member participation is a must. It's the members themselves who decide what artifact should get an award, not just a few people. At the last show we had over 60 members casting ballots. An envelope is placed on each table for the ballots. This envelope is labeled with the category. After everyone is done voting for the first ten categories to be contested, those items are cleared away, and preparations made for the next group.

After all votes are cast, members also help in tallying the results. Everyone grabs an envelope and retires somewhere to count up the votes and list them on the envelope. As a further check one is required to exchange their envelope with someone else to re-check the results.

Certainly not foolproof, we have had a few mistakes made during these processes, but each year things run a bit smoother. We've got it down pretty good now, and this past year was perhaps the best run competitions and show we've had to date.

As for the awards, ribbons are awarded for first, second and third place. If there are any ties for the first place award, these are brought back up and revoted. Any ties for second or third are awarded ribbons.

One thing that I want to stress is that although the competitions take up considerable time and effort, they are not the sole reason for IACAP's existence. They are fun, interesting, and give people something to brag about, but they are also kept in their place. Hardly anyone comes just to haul ribbons away, and safeguards have been instituted to be sure that the same artifacts do not always walk away with the prize. For example, any artifact that wins two consecutive years is retired from the regular competitions and can only compete in the Grand Champion of the Year category thereafter. If it wins this award, it is effectively retired from further competition as we now have things set up. This isn't to say that we won't change sometime in the future. For example, if, over the next few years, IACAP sees a good increase in membership, and lots of nice artifacts coming to the show, it wouldn't be right to have some of the finest

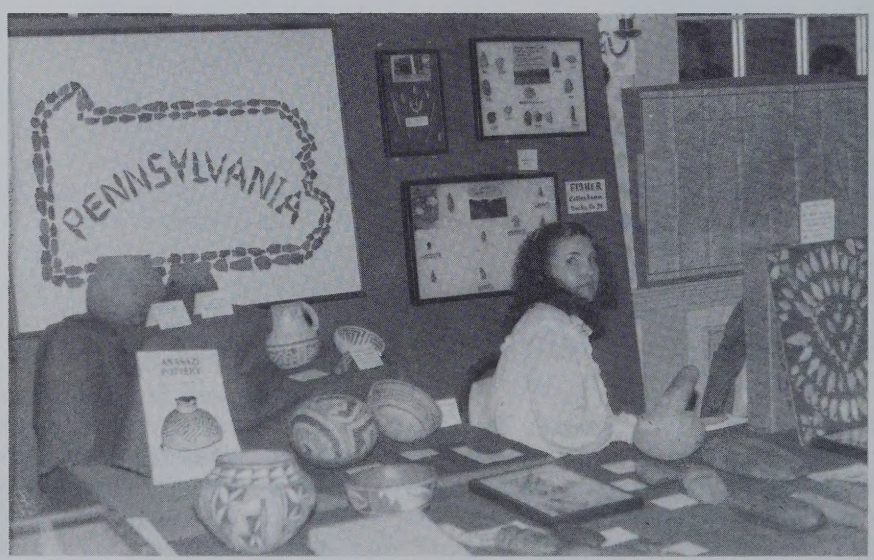


FIG: 3
A nice display of Southwestern pottery by George and Rosemary Fisher at the 1985 IACAP show.

things kept out of the competitions. Thus, we have flexibility should we need it.

And need it we might, for we have recently decided to open the IACAP show to anyone from the northeast who might want to come and participate. At the show just past, we did have members in attendance from Maryland, New Jersey, and Delaware, and they did take home some awards.

After the competitions and awards on Saturday night, the showroom is arranged for Sunday and displays are set up. Sunday then is spent in showing off the collections to the public, which pays a slight admission fee to get in. Also on Sunday we have various items donated by members that we raffle off. Gate receipts, raffle income and membership dues give us the funds to operate on. Currently none of the officers are paid, but they are reimbursed for expenses accrued (telephone, travel, postage).

No doubt I've left out some data, but the above should give you an idea of how we're doing things here in Pennsylvania. It is hoped that we will get greater participation from the rest of the Northeast in future years. And, all of this is done without the presence of the dealers, thus giving people great confidence that the artifacts they are seeing are for real. That's it for this time.

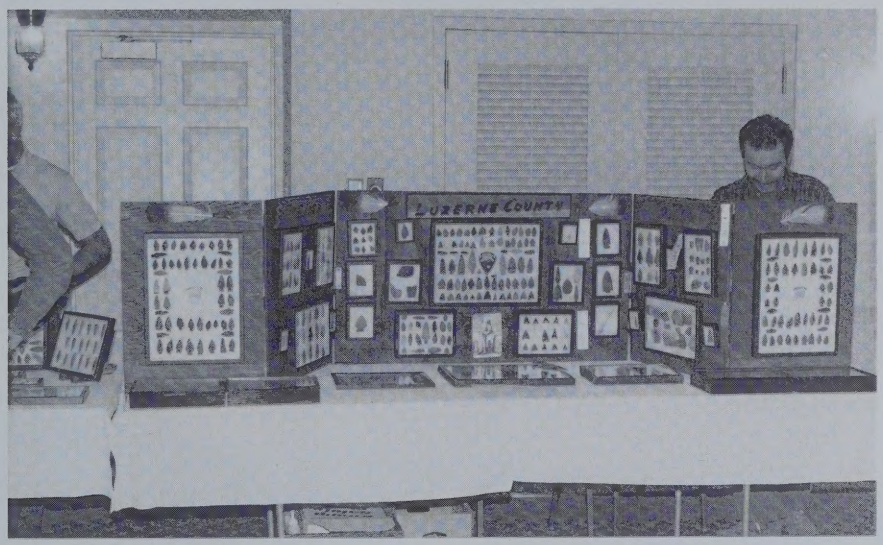


FIG: 4
Luzerne County, Pennsylvania material nicely displayed by Bob and Sally Boock at the IACAP artifact show.

FIG: 5
Gary Fogelman, guest editor with his display and the Best Overall trophy from the IACAP show (nearly all items displayed are personal finds).

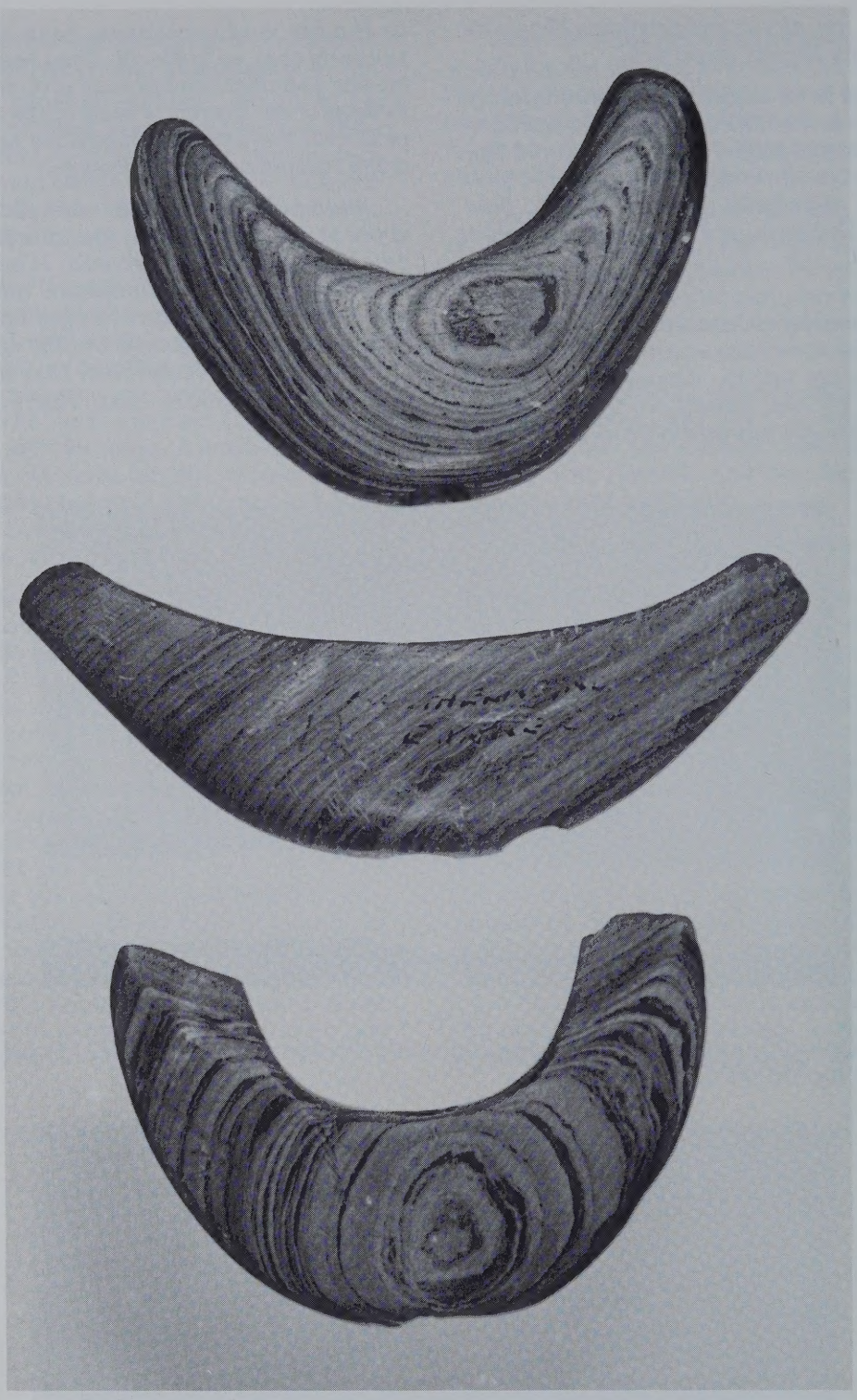


FIG: 6
Three fine slate Crescent Bannerstones. (Top) Found in Washtenaw County, Michigan, formerly in the collection of Don Boudeman, Fred Bartol and Hugh Huff. (Center) Found in Allen County, Indiana. Formerly in the Edward Payne and R. Quillen collection. Illustrated in "Bannerstones of N.A." (Bottom) Found by Sam Dixon on his farm near Cutler, Indiana in Carroll County, acquired from his widow.
Collection of James Felke, Rochester, Indiana

Mandan Artifacts from North Dakota

by Gregory Perino, Archaeological Consultant

Some of the least known digging tools of the Plains Indians who grew corn before the advent of the horse and afterwards, are the bison bone hoes of which there are three types. One is the better known bison scapula or shoulder-blade hoe that may be a foot long and 5 inches wide. Then there is the buffalo horn-core hoe fasioned from half of the horn core and the part of the skull attached to it (Fig. 7, left). The core portion serves for hafting while the bony skull section serves as a blade. These may be ten inches or more long and about four inches wide. Because the horn core is curved, the hoe has a slight curve and is hafted with the concave side out or away from the hoer. Finally, there is a buffalo leg bone hoe consisting of a split leg bone curved like the horn core hoe. These may be up to ten inches long and two inches wide. After much use the bit gets pointy and may be pick-like. It is noted in late historic examples that the edges have been trimmed with an iron axe.

Another common bone tool is the fleshing tool made of an elk legbone (Fig. 7, right). Bone tools are commonly found in Plains Indian storage pits used as trash pits when they are of no further use for storage. These pits may be as much as 15 feet deep and six feet or more in diameter. They are usually full of bison, elk, deer and antelope bones and turkey, crane, and other bird bones plus a fair amount of used and wornout bone tools. Among these are awls of all kinds (Fig. 8), three kinds of hoes, fleshing tools, gambling chits decorated on one side with engraved patterns (Fig. 9, center row); bow guards, bracelets, fish hooks, fish hook blanks, porcupine quill flatteners (Fig. 9, bottom), quill work preceded beadwork, a variety of bone knives that may range from rectangular to angled usually made from a section of bison scapula (Fig. 10), but may also be made from portions of leg bones; antler flint knapping tools, arrow shaft straighteners (Fig. 9, top), weaving tools, etc. Sometimes wornout flint knives and sidenotched arrow points are found and very rarely, sidenotched bone knives or lance points may be found.

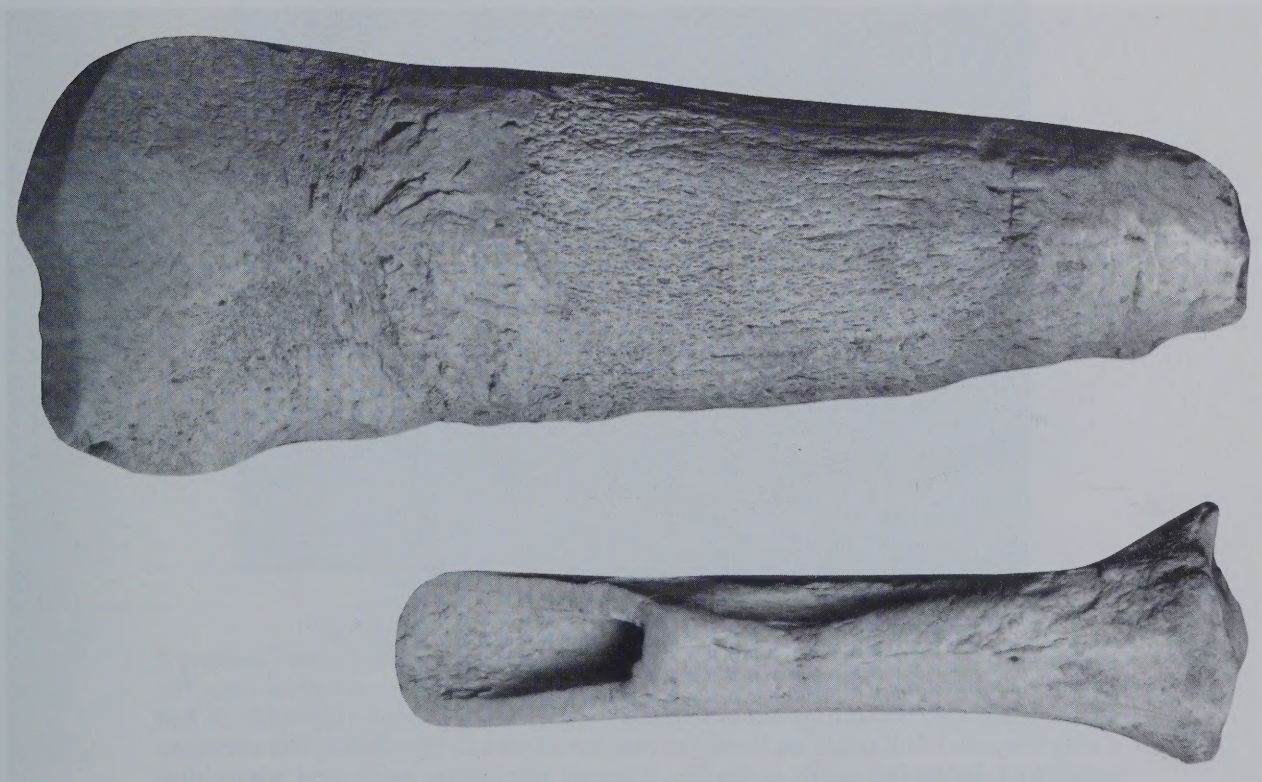


FIG: 7

Bison and Elk bone tools (left) Bison horn core hoe. (right) Elk bone fleshing tool.

Courtesy of Gregory Perino, Archaeological Consultant

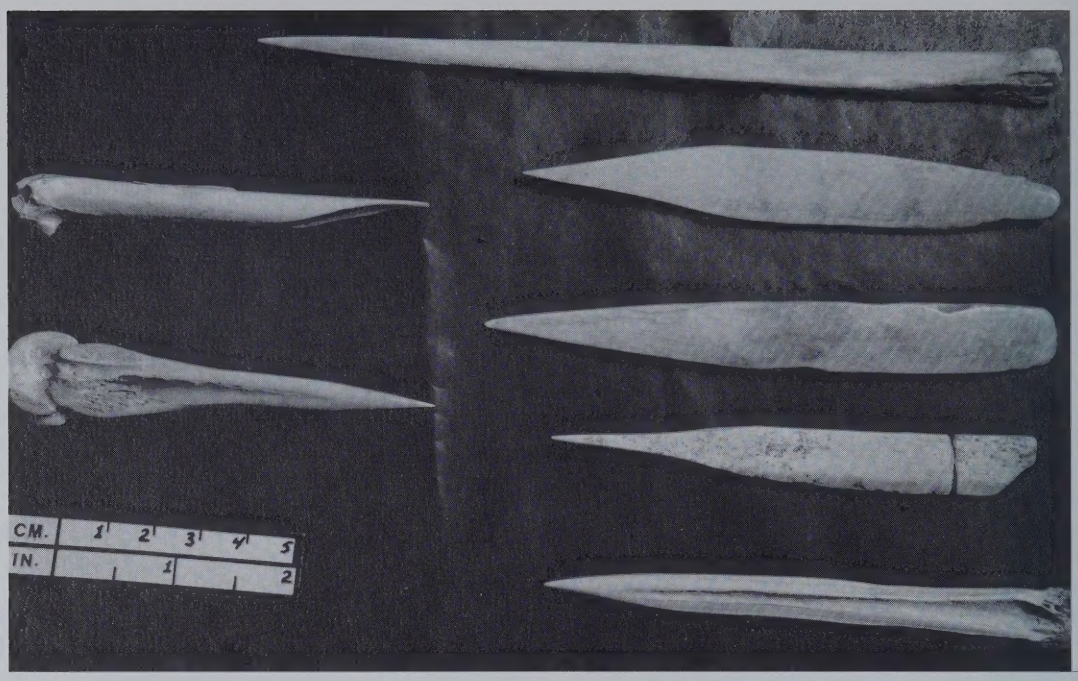


FIG: 8
Variety of bone awls. Made from antelope legbones, large bird bones; deer and flat pieces of Bison ribs.

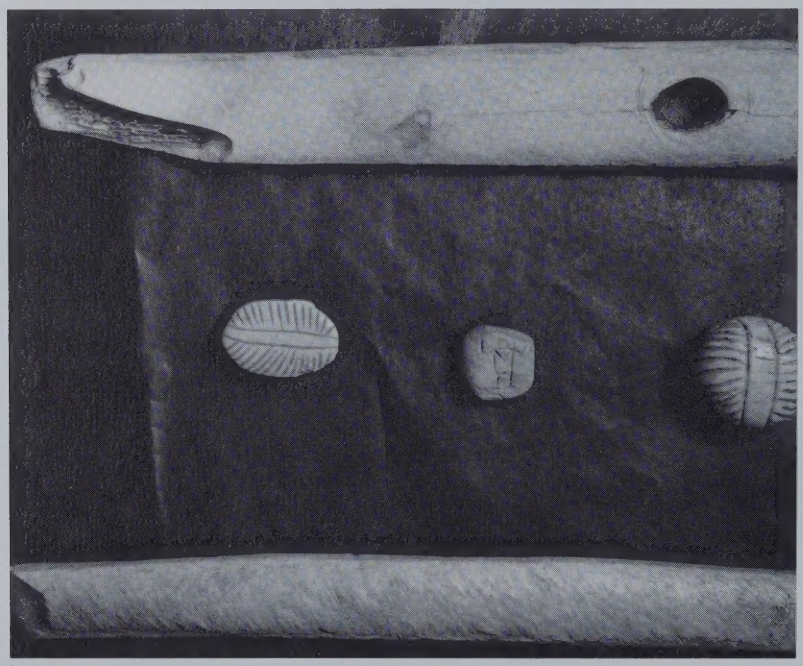


FIG: 9
Bone and clay objects (top) Bison rib bone arrow shaft straightner (center) 3 gambling chits, decorated one side. The center piece is made of baked clay, the others are bone (bottom) porcupine quill flattner made from a Bison rib. It has a short tapered dull point on the right end not shown in the photo. The constant wear from flattening quills is visible. Colored porqupine quills and sometimes bird quills were used in decorating various items such as "pipestems" and clothing when Lewis and Clark went up the Missouri River. Quill work was replaced with glass seed beads when the traders brought them into the area.

FIG: 10
Bone knife made from a Bison scapula.

FIG: 11
Blending Saddle-Face form bannerstone made of Olive green quartzite. Found in July of 1983 by John Hand near Bigbee, Monroe County, Mississippi. Measures 2-1/8" length, 2-1/4" width, 1-1/8" thickness.

FIG: 12
Shuttle type bannerstone made from Mint green banded shale. Found in October of 1979 by Harold Wilson approximately four miles northwest of Tremont, Itawambia County, Mississippi. Measures 4-3/8" length, 1-7/8" width, 7/8" thickness.

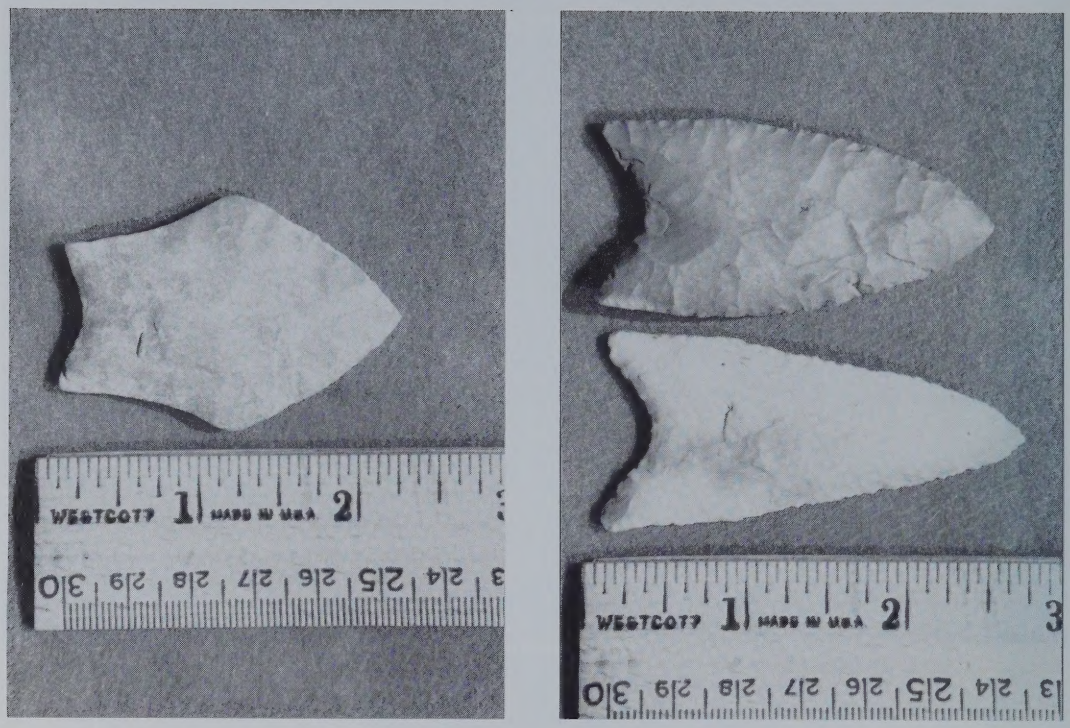
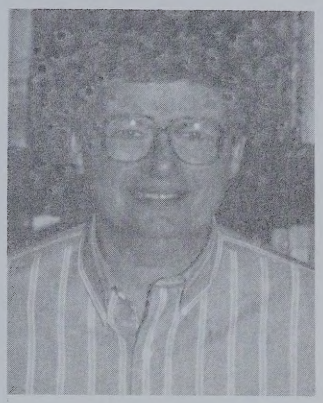


FIG: 13 & 14
Three fine projectile points. (left) Pelican type of Brown quartzite, found DeSoto Parish, Louisiana. (right) Brown flint Dalton from Vernon Parish, Louisiana and Meserve type of Yellow/white heat treated flint from Monroe, Louisiana.
Collection of Charles Ray

FIG: 15
Approximately one half of a highly developed and unusual slate gorget found on a site now covered by DeQueen Lake in Southeastern Arkansas.
Courtesy of Gregory Perino, Archaeological Consultant

Ancient Copper

by Bill Koup



The use of native copper by the prehistoric Indians of North America was widespread in both time and area. Copper tools and ornaments have been found and attributed to nearly all prehistoric eastern North American cultures beginning with the Old Copper Culture around 3000 B.C. right up to the early historic tribes encountered by the first Europeans around 1500 A.D., a span of nearly 5000 years.

Even though the use of copper was widespread throughout North America, none of it can be considered common. Even the area closest to the source of native copper, the upper Great Lakes, has not produced what would be called large quantities of these artifacts. However, far removed from the Great Lakes area, there have been instances where large amounts of copper artifacts have been found in mounds. Most notable are the copper cut-outs, head ornamentation and breast plates made by the Hopewell people. Another example would be the beautiful sheet copper ornamentation made by the Spiro Mound culture centered in eastern Oklahoma.

The illustrated copper collection was originally assembled by Arthur G. Abraham of Davison, Michigan many years ago. The twenty pieces represent a wide range of cultures and time periods from the Archaic Rat Tail and Socketed projectiles, through the Woodland bracelet and celt up to the Early Historic which is represented by the large knife blade.

REFERENCE

THE REDSKIN, Special Copper Issue, Volume 13, Number 4, 1978

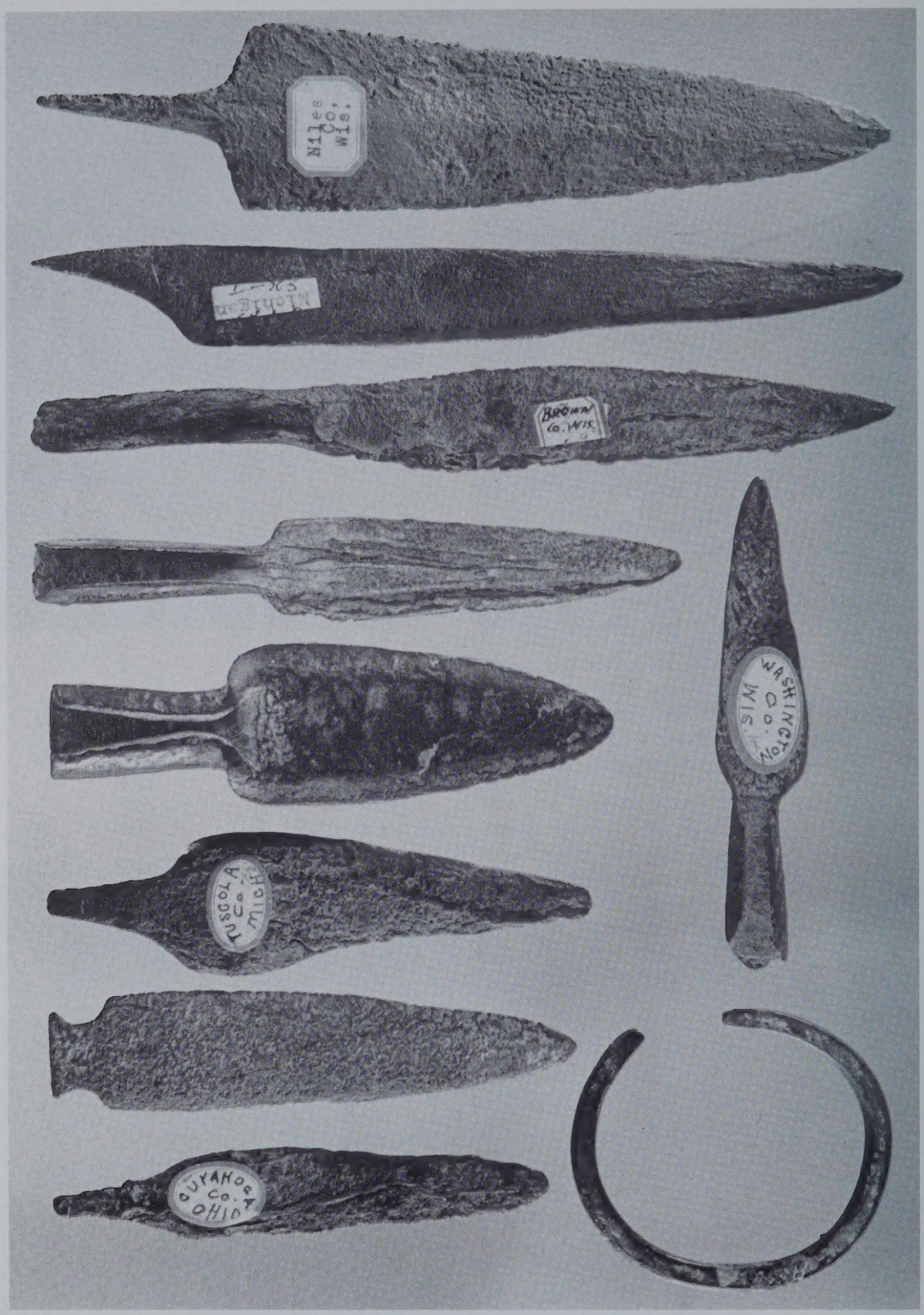


FIG: 16
(Bottom to top) Rat tail spear, Niles County, Wisconsin; Knife, Michigan; Socketed spear, Brown County, Wisconsin; Socketed spear, Winnebago County, Wisconsin; Socketed spear Michigan; Rat tail spear, Tuscola County, Michigan; Side notched spear, Van Buren County, Michigan; Rat tail spear, Cuyahoga County, Ohio. (Vertical, left) Socketed spear, Washington County, Wisconsin; Copper bracelet (historic ?) unknown. Longest item 7-5/8" length.
Collection of Bill Koup, Churubusco, Indiana

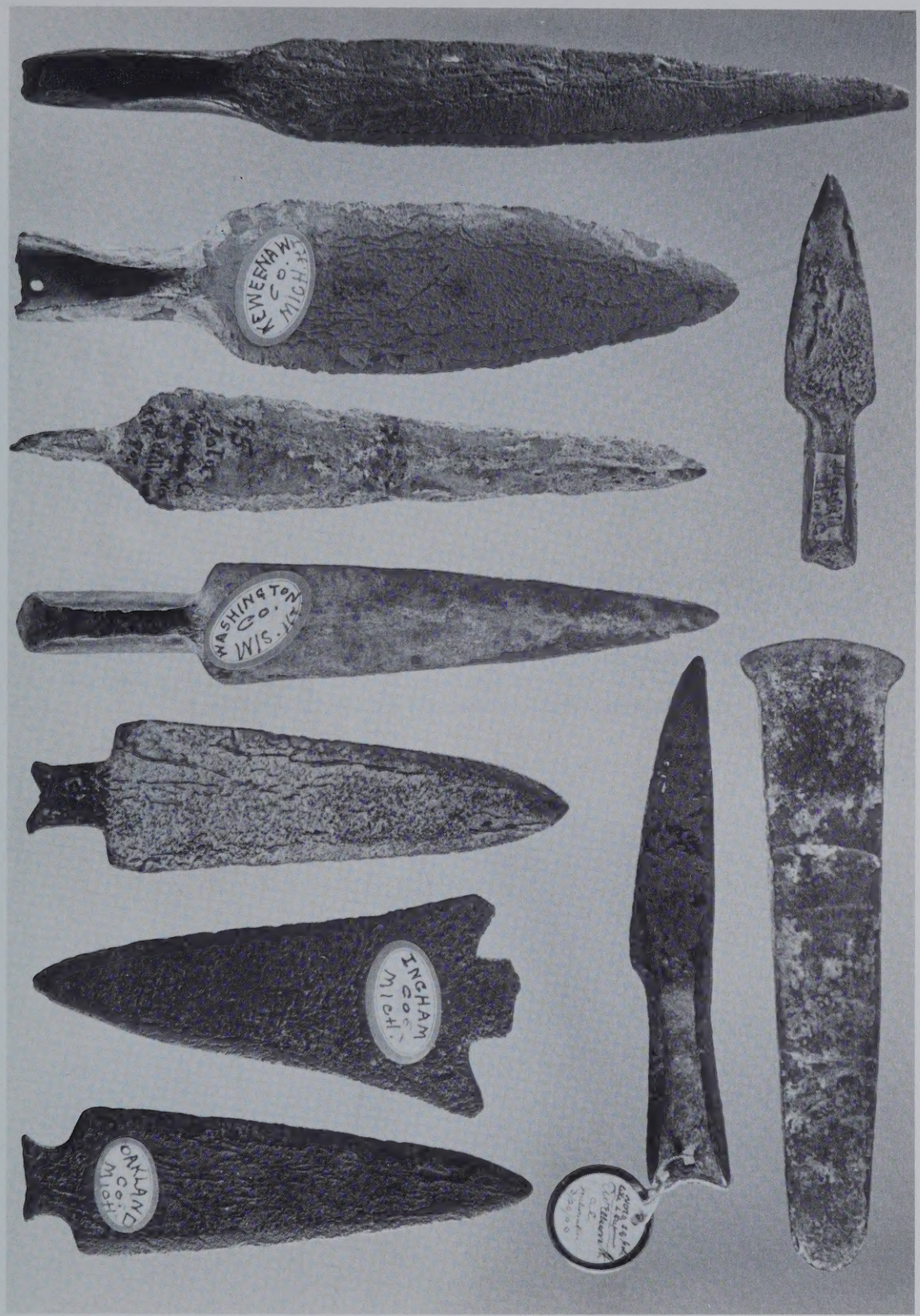


FIG: 17

(Bottom to top) Socketed spear, Michigan; Socketed spear, Keeweenaw County, Michigan; Rat Tail spear, Waupaca County, Wisconsin; Basal notched spear, Ingham County, Michigan; Side notched spear, Oakland County, Michigan. (Vertical, left) Socketed spear, Dane County, Wisconsin; Flared bit celt, unknown; socketed spear with round tag, Door county, Wisconsin. Longest item 8" in length.

Collection of Bill Koup, Churubusco, Indiana

FIG: 18
One of the most unusual smoking pipes ever discovered. Featuring the head of a human with prominent nose, swollen eyelids and lips and a perforation at the ears, the human head joins the neck of a raptorial bird at the shoulders. Exquisitely made of greenish gray Ohio pipestone, this Hopewell sculpture was discovered by Squier and Davis in the mid 1800's in the Ohio valley mounds.
Courtesy of British Museum & Dr. Sherman Glass

FIG: 19
Another intriguing countenance from the famous Squier and Davis excavations in the Ohio Valley. Conjecture by some suggest that this is the face of the "devil". However it is more likely that the deep scarification on the carving indicates facial painting or tattooing as was often practiced by ancient man. While the projections on the head may indicate a number of things, it is possible that the personage wears the head mantel of an imature buck which later discoveries found simulated in a copper Hopewell headress.
Courtesy of British Museum & Dr. Sherman Glass

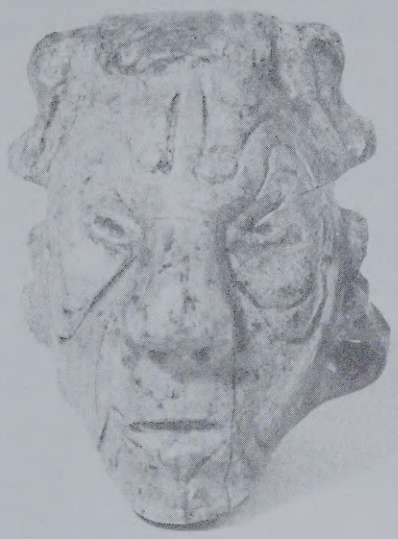


FIG: 20
Grotesque by modern standards and today's civilization, but perhaps "beauty is in the eye of the beholder". This Maskette with perforated earlobe(s) (portion missing on left side) and the elaborate modeling of the hair style and obvious facial decoration very may indicate exceptional rank among one's peers in ancient Hopewell times.
Courtesy of British Museum & Dr. Sherman Glass

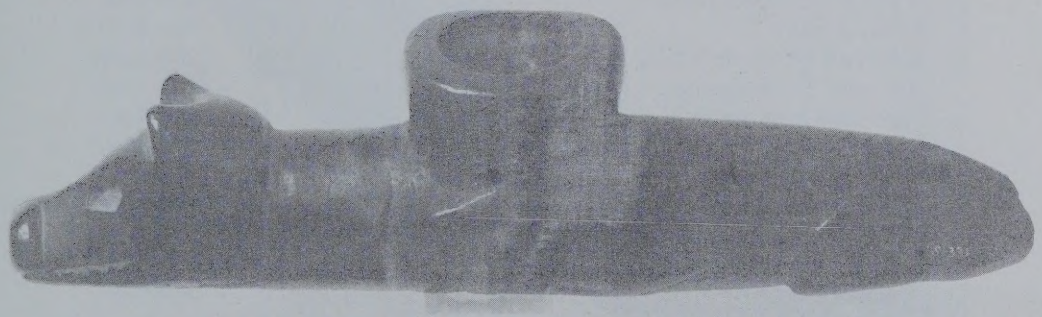


FIG: 21
Often imitated by forgers and fakers, the Squier and Davis "Wolf Pipe" is made of Greenish black steatite, typical of the Copena culture of Tennessee and Alabama. While certainly not the artistic calibre of the famous "Blind Wolf Pipe" from Tennessee, this discovery in Hopewell encarceration does create food for thought that northern and mid-western Hopewell and Copena may have co-existed contemporaneously. A fair copy of this artifact was duplicated and circulated in Northern Ohio in the mid-1940's and was published in several archaeological books from 1946 through 1960.
Courtesy of British Museum & Dr. Sherman Glass

Southwestern Pottery Dating
Part II: Bracketing or Seriation method
by A.J. Wesolowski

In prehistoric times there existed a great deal of trading between the Northern and Southern Indians (or Desert Indians). Pottery vessels were one of the principal trade items.

Consider if you will, a desert culture prehistoric site which has some accurately dated pottery sherds from say three distinct cultures. Knowing the dates possible for those three cultures, and noting that other possible dated sherds are not among the assemblage; it is possible to bracket or seriate the date of this site. While it is a fairly accurate method of dating; it is not as defineable as the "Tree Ring dating method" which we discussed in Part I.

The following listing is the result of the archaeological studies on the subject sites:

Dated Pottery Types

Dated directly by tree-ring dates

Name	Span	Period of Abundance
Arboles Black-on-white	900-1050	950-1000
Arboles Gray	900-1050	950-1000
Bancos Black-on-white	900-1000	900-1000
Betatakin Black-on-white	1200-1300	1250-1300
Black Mesa Black-on-white	975-1130	1000-1100
Chaco Black-on-white	1050-1125	1050-1125
Coconino Gray	865-890	865-890
Deadmans Black-on-red	775-1065	850-1000
Flagstaff Black-on-white	1100-1275	1100-1200
Floyd Black-on-gray	775-940	800-900
Fourmile Polychrome	1325-1400	1325-1400
Balisteo Black-on-white	1300-1400	?
Gallina Black-on-white	1000-1275	?
Gallup Black-on-white	1000-1125	1000-1125
Holbrook Black-on-white	900-1130	1075-1130
Kana-a Black-on-white	725-950	800-900
Kana-a Gray	760-900	760-900
Kayenta Black-on-white	1250-1300	1250-1300
Kayenta Polychrome	1200-1300	1265-1285
Lino Black-on-gray	575-875	610-800
Lino Gray	575-875	600-800
Los Pinos Brown	100-200	?
Medicine Gray	890-1060	890-1000
Moenkopi Corrugated	1075-1300	1075-1285
Piedra Black-on-white	850-975	850-950
Piedra Gray	850-975	850-950
Pinedale Black-on-red	1275-1325	?
Pinedale Polychrome	1275-1350	?
Red Mesa Black-on-white	850-1050	?
Reserve Black-on-white	950-1125	?
Rio de Flag Brown	775-1065	800-1000
Rosa Black-on-white	700-950	700-850
Rosa Gray	700-950	700-850
Santa Fe Black-on-white	1200-1350	1250-1350
St. Johns Polychrome	1175-1300	1200-1275
Sunset Red	1065-1200	1075-1140
Tusayan Black-on-white	1200-1300	1250-1300
Tusayan Corrugated	950-1275	1050-1150
Walnut Black-on-white	1065-1250	1150-1200
Winona Brown	1075-1200	1075-1125
Wupatki Black-on-white	1200-1300	1250-1300

FIG: 22
An exceptionally fine and highly developed Knob Crescent bannerstone, found 5 miles north of Celina, Mercer County, Ohio on September 2, 1945. Formerly in the Dr. Gordon Meuser collection. Measures 6-1/4" x 3-3/4".
Collection of Steve Fuller, Wadsworth, Ohio

Watts Cave Paleo

by Charles S. Wagers

The four points shown were originally in the collection of Ernie and Dorothy Good of Grove City, Ohio. The top two points are especially significant as they were dug by the Goods from Watts Cave in Christian Co., Ky.

The lower left point is a clovis point and is the only known clovis point from Watts Cave. It was found laying on a rock along with a triangular blade. Their association is extremely curious as the two types of relics are archaeologically separated by several thousand years. Was the clovis found and utilized by a later culture or did some natural disturbance cause these to be deposited on the same rock? Unfortunately the triangular blade and clovis were separated when the Good's collection was dispersed and are forever separated. What a shame! Collectors, catalog your collections!

The point on the upper left was also dug in Watts Cave by the Goods. It along with the clovis, was dug in 1958. It appears to be late paleo and more of a Dalton variety.

At least one other Dalton type point was dug from the cave but was not part of the Good collection.

The right side points were not found in the cave. They came from the Wright farm about 1½ miles south of Watts Cave. Both appear to be late paleo.

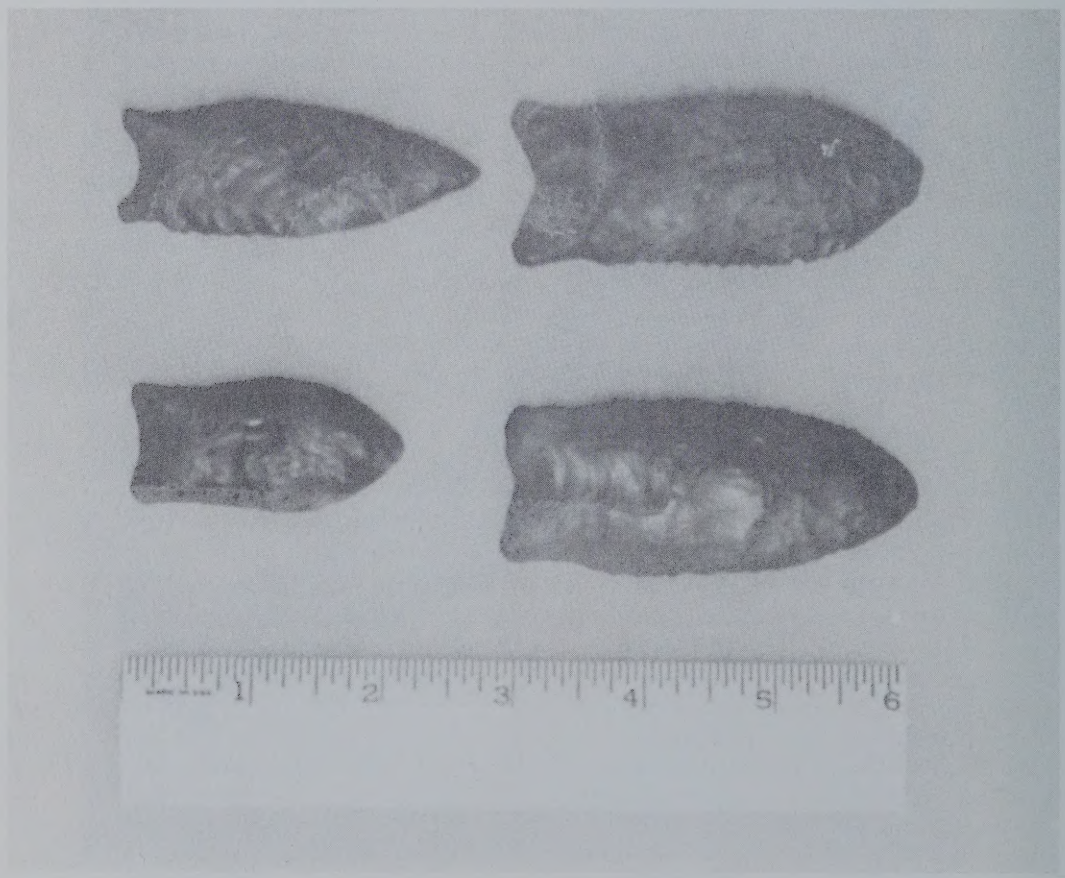


FIG: 23
Watts Cave Paleo type projectiles, all found within 1-1/2 miles of this famous site.

Collection of Charles Wagers, Fairfield, Ohio

The Next Best Thing

by Dr. Sherman Glass, D.V.M.

There is an old adage - of all the things in life you like, you can't have them all.

How often have you glanced through archeological journals and strolled through museums and looked longingly at the beautiful pre-Columbian pottery you would love to possess.

At our local site, the now closed and declared National Archive site Fox Field in Mason County, Kentucky, whole and complete pottery finds were very rare, only two or three to my knowledge. However, the campsite was literally covered with fragments of typical Ft. Ancient pottery shards of all shapes and sizes with various forms of handles and lips still attached. Some pieces quite large showing various forms of marking and engraving by sharp sticks and netting of the shards; also showing typical Ft. Ancient style shell grit.

Because of the great profusion of broken pottery there was no possible way to put pieces of pottery together, further complicating matters. Cultivation over a long period of time re-broke and scattered most of the pottery by plowing and discing the site surface.

We were fortunate years ago to find several effigy pieces that decorated the rims of the pottery, some still attached to the broken pottery rims. These effigies gave us an insight to their artistry which was not bad for these ancient people, but also their preferences. The majority found were duck heads and their shapes and styles were very good. One could distinguish various species and some details. Example, the full crops indicating the ducks they killed were fed and plentiful to their area.

Enclosed are various pictures of the effigy heads and also a comparison to an effigy from early Mississippian pottery effigy. So even if you can't have the whole pot, you can appreciate a part of the pot. With the expertise of restoring pottery these days, it's difficult to tell how much of it is original anyway.

SA Glass, D.V.M.
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Maysville, KY

References: "Return To Fox Fields"
SA Glass, D.V.M.

Archaeological and Artifact Reference Books
Part IV: The Great Archaeological Studies
by Bill Koup

If you have been a regular reader of this continuing series of book reviews, you may recall the statement in Part I that most of the book selections for review would mainly concentrate on the eastern United States or the mound builder areas. This fact needs reemphasis. Yes, there have been numerous great archaeological studies on all areas of prehistory of North America, many of which are classics. However, the books featured in this paper concentrate on the prehistoric cultures of the eastern and central United States. This is due mainly to space, time and interest limitations.

The task of selecting just four titles from the large body of work available on the prehistory of the eastern and central United States was difficult indeed. Many readers will probably wonder why certain classic titles were not included. The answer is simple. The selections were based primarily on two criteria. One being the historical impact on archaeology. Did the work significantly add to the body of archaeological knowledge? Was it and it it still considered a landmark work? The titles discussed here fit these qualifications. When originally published they all offered ideas, methods, discoveries and conclusions that were new and unique for the time and are still valuable sources of knowledge even though the most recent was written over forty-five years ago.

The second criterion for inclusion is more subjective. What can the layman student gain from the reading and study of these works? Would the average interested, non-professional be able to read and understand these works, not to mention enjoy doing it? In this writer's opinion the answer is a qualified yes to at least three of these titles. The one title that is not as easily read has such overriding historical significance that it could not be excluded based solely on how readable it is. But, do not misunderstand, none of these works can be read like the latest best-selling fiction. However, give them the concentration and dedication they command and deserve and you will be rewarded for your efforts.

A. ANCIENT MONUMENTS OF THE MISSISSIPPI VALLEY, Ephrain Squier and E.H. Davis, 1848

I viewed my first copy of Ancient Monuments of the Mississippi Valley through the glass panes of a museum display case at Mound City National Monument near Chillicothe, Ohio. I had often heard and read of this famous book and was of course disappointed to not be able to examine and handle it now that it was only inches away. The book was displayed while opened to Plate XIX which was a beautiful scaled map showing the Mound City group of earthworks. I remember thinking how much I

would like to own a copy of this book and if I would ever have the opportunity. Several years went by before the opportunity came, and now that I do possess a copy of this book I can honestly state that it still brings a great deal of pleasure to open it to enjoy the many fine engravings of earthworks and artifacts, not to mention the fascinating text which played such an important role in North American archaeology.

Throughout most of the nineteenth century great controversy surrounded the origins and antiquity of the earthworks that pioneers and settlers encountered with great regularity as the central United States opened for settlement. Theories abounded on how ancient Egyptions, Greeks, Scots and Norsemen had once settled in what is now the eastern half of the United States to build a great civilization only to disappear leaving behind their impressive earthworks. One of the most popular theories claimed that the mound builders were descendants of the Ten Lost Tribes of Israel. Perhaps the least believable theory (but ultimately the correct one) was that the mound builders were the ancestors of the often poor and degraded Indians that the pioneers encountered in their westward migration.

There were many questions that were in need of answers, not wild speculations. It then became a goal of Ephrain Squier, a Chillicothe, Ohio newspaper editor and E.H. Davis, a Chillicothe physician, to make an exhaustive study and exploration of as many prehistoric earthworks as possible in order to answer some of the many intriguing questions that mid-nineteenth century Americans were asking. Finally their monumental study officially titled Ancient Monuments of the Mississippi Valley, but more commonly termed "Squier and Davis" was published in 1848 by the newly formed Smithsonian Society.

Squier and Davis began their work by describing the general characteristics of prehistoric earthworks and then classifying them into categories known simply as mounds and sacred enclosures. With the help of Charles Whittlesey of Cleveland, Ohio, Squier and Davis were able to make detailed reports on most of the more significant prehistoric earthworks found in Ohio in the 1840's, which was fortunate due to the fact that many were rapidly being destroyed due to farming and expanding population. Squier and Davis continue their description and documentation of the earthworks that were to be found in several southern states as well as Wisconsin in the north.

What is particularily remarkable are the beautiful detailed maps on the earthworks that are liberally displayed throughout this volume. These are usually shown full-page (10 X 13 in.) as in aerial view complete with surrounding topography. These are so exqusitely executed that reproductions make beautiful framed wall displays.

The next section of "Ancient Monument" is a description and documentation of Ohio mounds which were much later attributed to the Adena and Hopewell cultures. Many of the mounds (particularly at Mound City) were carefully (for 1847) excavated. All prominent features in the stratification of the mounds were carefully examined and noted which essentially makes Squier and Davis the first "modern" American archaeologists. Although their methods are primitive by today's standards, they were exceptionally careful and methodical by mid-nineteenth century standards.

Squier and Davis next take up the subject of art and artifacts. There are many fine woodcut engravings illustrating all manner and forms of artifacts encountered in their explorations and excavations. This includes the famous pipe collection from Mound City that is now in the possession of the government of Great Britain. In the study of this material, they make the observation that mound builder art and artifacts are far more refined and artistic than the mid-nineteenth century Indians were currently producing. This no doubt lead Squier and Davis to make the erroneous conclusion that the prehistoric mound builders were not ancestral to the historic Indian tribes of North America.

Squier and Davis end this monumental work with other conclusions on the extent and use of agriculture among the mound builders. They also attempt to deal with the question of antiquity which of course was a very speculative undertaking in 1847. However, as is often the case when people set out to answer questions, many usually remain unanswered at the end of the research and many more occur for the first time. Most importantly, Squier and Davis were unable to determine where the mound builders came from and where they went. This was to be answered some forty-five years later by Cyrus Thomas. However, in some respects we are still asking some of the same questions as Squier and Davis more than 130 years after "Ancient Monuments".

Ancient Monuments of the Mississippi Valley certainly a classic among classics. Squier and Davis were the first detailed excavators and recorders of a large volume of archaeological sites, thus making them perhaps the first modern American archaeologists. "Ancient Monuments" offers the first detailed documentation and re-

cording of the famous prehistoric earthworks of the Ohio Valley as well as many that have subsequently disappeared, thus making this book invaluable as a record of what we have lost. And finally, "Ancient Monuments" is a publishing gem. It is the first publication of the Smithsonian Society and is a beautiful book to behold with the fabulous maps and the great woodcuts of mound builder art, and this is not to mention the enlightenment and entertainment one can realize from the study of this classic text.

B. TWELFTH ANNUAL REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY, 1890-1891

When BAE 12 was finally published in 1894 Dr. Cyrus Thomas, the principal author, laid to rest the long running and often argued archaeological question of the nineteenth century. Who were the mound builders? After the publication of this volume most American archaeologists and interested scholars became convinced that the extensive explorations, research, study and conclusions of Thomas had finally and convincingly proven that the prehistoric earthworks of the continental United States and Canada were the work of prehistoric North American Indians, the ancestors of the modern tribes, not some lost or vanished race. With this problem solved archaeological scholars were able to focus their efforts into the separation of the various prehistoric cultures without having to answer or even discuss who they were. This resulted in an important and prolific period of American archaeology where cultural differences and distinctions among the prehistoric mound builders began to become apparent.

The first 500 pages of this monumental and enormous work is a catalog of all the field work done under the auspices of the Bureau of American Ethnology since 1881. The area studied encompassed most of the eastern United States and portions of Canada. Thousands of mounds had been noted, studied and mapped for this volume. Many others were carefully excavated and reported on along with the associated artifacts. Tabular data and illustrations accompany most of these reports. Were it not for this important documentation of these prehistoric earthworks, knowledge of their existence would no doubt be lost today due to the continuous farming and expanding population over the last 100 years.

The next seventy-five pages of BAE 12 are a discussion of separate mound builder districts. Thomas has divided the mound builder area into eight archaeological districts. His divisions attempt to lump together those areas that contained similar archaeolgical features. Thomas then proceeds to carefully discuss the contents and characteristics of each of the districts.

The final 135 pages are by far the most interesting and entertaining of this volume. Thomas has outlined all the major opinions on the origins and antiquity of the mound builders up to the time of his writing. After the opinions of others are fairly and briefly summarized, Thomas proceeds to blow each of them away in turn by presenting hard documented data from his careful research. Thomas is merciless on those who have written on and believe in the lost race theory of the mound builders. Anyone who read Thomas's arguments back in 1894 and still clung to the lost race theory probably did not state so publically.

Yes, except for a few sections, BAE 12 is basically a dull and ponderous work that few people (including this writer) save Cyrus Thomas have read every word. But the ball and chain had been removed. Due to Cyrus Thomas and the Bureau of American Ethnology, archaeologists were now free to plunge ahead to new problems and questions without the restraint of having to answer to speculate on who the mound builders were.

The physical proportions of this work are gargantuan. The book contains more than 735 pages of text, 344 illustrations and weighs in at a hefty seven pounds. Included is a particularly attractive map of the eastern United States showing the distribution of the mounds. This map was published separately and is stored in a map pocket on the inside back cover.

C. CERTAIN MOUNDS AND VILLAGE SITES IN OHIO, Vol. I, II, III, IV, William C. Mills 1907, 1917, 1922, 1926.

William C. Mills carried numerous titles during his long and illustrious career in Ohio archaeology. Whatever title or banner he labored under, Mills was the preeminent archaeologist for the state of Ohio for more than a quarter of a century. Mills was directly involved with some of the most fabulous and exciting archaeological sites in North America. Who else can boast of doing primary research on as many famous sites as Mills? Among them are Adena Mound, Seip Mound, Tremper Mound and Mound City. Arguably there may be someone else, but in this writer's opinion William C. Mills probably had the most stimulating and interesting career of any American archaeologist.

Most, if not all of the reports contained in this four volume set were originally published in the Ohio State Archaeological and Historical Quarterly. However, Mills felt quite correctly that the student of Ohio archaeology would find the study of this material much simpler if all of the reports were contained within a series of volumes devoted only to Ohio archaeology. In-

deed, it would take sixteen volumes of the previously mentioned quarterly to duplicate the contents of the four volumes of Certain Mounds and Village Sites.

Having the sixteen quarterlies would be a fine alternative to having the four volume set of "Certain Mounds" except for one major problem....publishing quality! Here is a rare instance where the reprints are far superior to the originals. "Certain Mounds" was published in a larger format with higher quality paper and bindings than the quarterlies. Also, the resolution and clarity of the photographic plates, which are quite numerous are vastly superior to the original publications. This is certainly a quality set of archaeological reference volumes and is essential to the study of Adena and Hopewell. However, the bad news is their scarcity. Only 100 copies of Vol. I and 500 copies of Vol. II and III were published. It is uncertain how many copies of Vol. IV were published, but Vol. I and III seem to be the most difficult to obtain.

Volume I begins with the classic excavation of the original Adena Mound near Chillicothe, Ohio in 1901. This was the first report which identified Adena as a separate and distinct culture from the other mound building cultures of the eastern United States. Included are photographs and drawings of all significant artifacts found at Adena Mound. This includes three full-page views of the famous "Adena Man" pipe. Also included in Vol. I are reports on the Gartner Mound and Village Site. The Baum Village Site and the Edwin Harness Mound completed in 1904, 1906 and 1907 respectively.

Volume II published in 1917 contains two very important classic Hopewell studies. The first being the 1909 Seip Mound explorations near Bainbridge, Ohio and the other being the famous Tremper Mound located near Portsmouth, Ohio which was completed in 1916. Both reports include numerous photographs of the mounds and archaeological work as well as associated artifacts. However, special note must be made of the photographs contained in the Tremper Mound report. Over eighty of the 145 pipes found in Tremper Mound are shown at near actual size or larger. All of the photographs are of high quality that make the discerning of fine detail quite easy. These pipes along with the Squier and Davis pipes from Mound City represent perhaps the highest degree of aboriginal art ever produced by the prehistoric North American Indians. For this reason, Vol. II of Certain Mounds and Village Sites is worth having. Also included in Vol. II are reports on Jackson County Archaeological Remains and the Westenhaver Mound done in 1912 and 1917 respectively.

Volume III published in 1922 contains the highly readable and often exciting report on the Mound City Group. At the time of this exploration, Mound City was covered by Camp Sherman, a large military installation. In some instances the mounds were used as foundations for military barracks. Mills comments how when walking around the grounds numerous artifacts could be seen protruding from the foundations of some of the buildings. Included are large numbers of photographic plates showing excavations and mound diagrams. Of particular note are the fine photographs of the famous Hopewell copper, mica and obsidian burial goods that have made the Hopewell culture so famous. Also included in Vol. III are reports on the Feurt Mounds and Village Site, 1917; Ulrich Group of Mounds, 1919; and the prehistoric quarries at Flint Ridge, 1921.

The four reports contained in Vol. IV were researched and written by H.C. Shetrone while Mills was essentially the editor. Shetrone, Curator of Archaeology for Ohio and later the author of The Mound Builders uses about 1/3 of Vol. IV to report on The Campbell Island Village Site, The Hine Mound, The Wright Group of Earthworks, The Ginther Mound and The Miesse Mound. The remaining 2/3 is devoted entirely to the famous Hopewell Group of prehistoric earthworks located in Ross County Ohio. This of course is the site that gave the name to the culture.

Shetrone's account of the Hopewell explorations is well-written, easy to read and entertaining. If you enjoy looking at photographs of classic Hopewell art, Vol. IV is a must. It contains the finest photographs of the four volume set. The exquisite flint knapping skills of Hopewell craftsmen are easily seen in the quality photo plates showing the huge flint ridge and obsidian spears. Also of special note are the plates showing the copper cut-outs and the copper head-dresses. However, in the opinion of this writer the finest photographs are of the mica cut-outs. These are shown with back-lighting on a dark background for dramatic effect.

Certain Mounds and Village Sites is a superb reference set on Ohio archaeology. It is not important for the research it contains, but also for the outstanding visual record of what is certainly the richest archaeological area east of the Mississippi River.

D. A STUDY OF THE GLACIAL KAME CULTURE IN MICHIGAN, OHIO AND INDIANA, William M. Cunningham, 1948

A Study of the Glacial Kame Culture cannot be considered a classic work in archaeology

like the previously mentioned studies in this paper. It probably should not even be considered as an archaeological study at all. Nevertheless, it is a very significant work worthy of special recognition. Essentially it is the first noteworthy publication on the previously unstudied and often unknown prehistoric culture known as Glacial Kame. Warren K. Moorehead was the first to mention Glacial Kame as a distinct group of people when he wrote about them in the Ohio State Archaeological and Historical Society Quarterly in Vol. 5, 1897. H.C. Shetrone also mentioned them in the American Anthropologist in 1920, but until William Cunningham's work was published in 1948 very little was known or considered concerning Glacial Kame. Actually very little has been published on Glacial Kame since Cunningham's efforts.

One of the major reasons for this lack of published data on Glacial Kame is due to the fact that so few habitation sites have been found. And of those found a very small number have been scientifically studied. Thus, there still exists today a great void in our knowledge and understanding of the Glacial Kame people.

The Glacial Kame people were not mound builders. However, they did make use of the natural glacial ridges that are to be found with regularity throughout southeast Michigan, northeast Indiana and northwest Ohio. These ridges consist mostly of gravel which was easy for the Glacial Kame people to dig into for the purpose of making burial deposits. The geologic name for these ridges is kames which resulted in the name Glacial Kame for the prehistoric people who used them. In the early days of railroad construction and road building these ridges were the perfect source for gravel. There exists many stories of how gravel haulers often found skeletal remains and artifacts while removing gravel. More often than not the bones and artifacts were soon forgotton about with no record being made and certainly no scholarly research completed on these discoveries.

Generally speaking, A Study of the Glacial Kame Indians is a catalog of all the known Glacial Kame sites as noted by Cunningham in the 1940's. Cunningham offers a brief report on all the sites he was able to document. The circumstances of discovery and the cultural artifacts found at each site are briefly noted.

Cunningham then shows a trait table for the twelve sites in his report. This of course makes it very easy to compare differences and similarities between sites. Traits appearing in more than one site were: sandal sole shell gorgets, three hole shell disk gorgets, copper beads, shell disk beads, flexed burials, copper awls, tube stone pipes and slate birdstones.

Most interesting are the first hand accounts relating to the original discovery and excavation of the Glacial Kame sites. Over 150 burials were originally encountered at the Zimmerman site in Hardin County Ohio. Many of the associated artifacts were kept together and preserved by local artifact collector Dr. C.J. Bondley of Belle Center. Another interesting account is on the Ridgeway Site also in Hardin County Ohio. John S. Matson relates his experiences of encountering over 300 burials in 1856 while removing gravel from a 1.5 acre gravel kame to be used as railroad ballast.

Near the end of this small (73 pages) book are eleven high quality photographic plates of typical Glacial Kame artifacts that were found in the sites noted in the text.

Being a modern resident of what was once the center of the Glacial Kame habitation area, I can assure you that none of the artifacts used by the Glacial Kame people are common. Rare is the day when report is made of a newly found Glacial Kame artifact. This is unfortunate due to their extraordinary style and quality of workmanship. Most of the artifact collectors in this area agree that the slate artistry of the Glacial Kame people was superb. You may be inclined to agree the next time you examine a large slate fan-tail birdstone, a slate tube pipe or a sandal sole gorget.

See you next issue with the final installment in this series.....The Collector Books.

ACKNOWLEDGEMENT

I would like to thank Robert Silverberg for writing Mound Builders of Ancient America which was originally published in 1968. Mr. Silverberg's book, more than any other, has helped me to understand the historical flow of eastern American archaeology. In addition to being a help in the preparation of this paper, it has been a dependable source of fuel to help keep the flames of interest for our prehistoric past burning bright.

"Facts about Fakes"

by John F. Berner

Each time I begin this article series, I wonder what effect the information shared will have on the hobby of artifact collecting. I can't help be concerned whether it might tend to discourage some of our collector friends. Of course the intent of this treatise is to expose the scourage of frauds, and those who perpetrate fraudulent artifacts on the uninformed. Over the period of some eleven articles in this new series, some benefits have been received as a result of this expose. Two leading fake peddlers have quit the business, and several somewhat dubious manufacturers have found certain popular reproductions are no longer saleable. There has been a few serious collectors in the meanwhile who have decided to get out of the hobby. But people changing course is part of life.

One often asked question is: "What can we do to encourage the younger and novice collectors?" This is important in light of the amount of deception obvious in the artifact collecting hobby. I would like to say "Fakes are just as prevelant in other types of collecting such as Coins, Stamps, Firearms, Knives and fine Art pieces". The other forms of collecting still find an increasing number of new faces in the crowd. And the reason is because mankind enjoys ownership and attractiveness of rare and desirable items. Coins, Stamps and Firearms are collectibles whose rarity is measured in terms of the limited numbers of prime condition articles available to the public. Coin mintage in the few hundred thousand qualify for scarcity, and the same for stamps. Compare the rarities available of stone age artifacts. All Birdstones found in the past three hundred years, including fragments and multilated specimens will not exceed 10,000 pieces. And premier pieces in this category number less than 1000 or 10% of the total. Take the category of the highly sought after "Great Pipes". One knowledgeable collector stated that less than 500 examples existed in the world. Consider the rare "Duck River Flint Swords". Can there be more than 100 of these fine masterpieces in private hands? With such splendid opportunities to own truly one of a kind treasures of the past, the challenge will continue to stimulate collectors for eons.

I, for one have seriously collected for more than twenty-five years with a modest interest in the artifacts of ancient man having excited my imagination for more than forty years. While I have enjoyed the pride of ownership of tens of thousands of specimens, my present assemblage numbers less than fifty items. I have owned some of the rarest of all, and some of the best; and some of the insignificant. My memories often return not only to the most spectacular, but on some of the lesser articles; simply because of some special relationship or circumstance. Ancient stone artifacts need not be the most rare, or outstanding or the most costly to achieve my attention. They need only to create interest.

You the reader may ask: "What point am I trying to focus your attention upon?" In spite of the efforts of the deceitful persons who peddle frauds, and those infamous makers who grind and polish stone to simulate the work of ancient man, most of these efforts are directed toward rarities and more costly types of stone age artifacts. Those remaining hundreds of thousands of so called "common" ancient artifacts are generally ignored by the deceivers because duplication of such kinds are not very profitable. You and I as a serious collector can amass an attractive and valuable collection of genuine untainted ancient artifacts. We can enjoy a clean and honest collection without much worry about modern reproductions and so forth as long as we are willing to settle for the 8's, 7's and 6's. It's primarily when we seek the 9's and 10's that most of us find ourselves sorely disappointed by public opinion from fellow collectors. Yes, at the very next show; both you and I (and the new and novice collector alike) can further our enjoyment and pride of ownership with the acquisition of authentic specimens.

With all the Fakes on the market, and all of the Fraudulent purveyors in the field, I am not going to subdue my collecting interests today or tomorrow. I hope you will decide the same. Thank you.

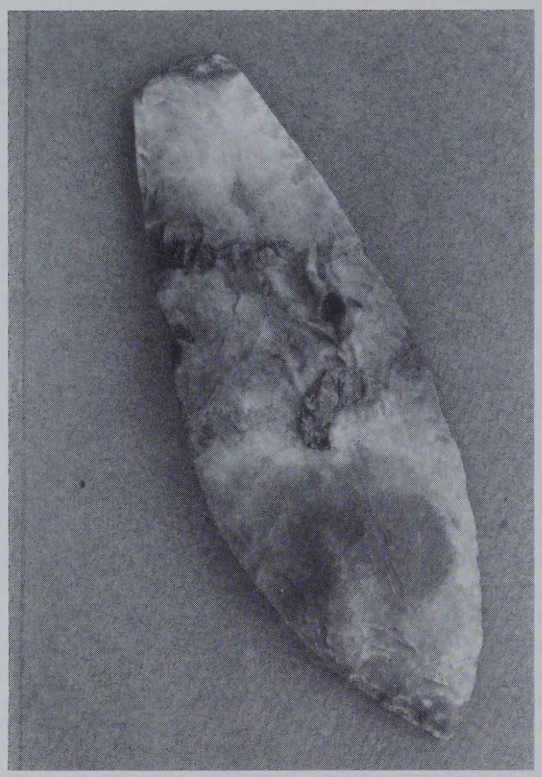

FIG: 24 & 25

(Left) A Florida paleo point from Hillsborough County, Florida. The base half of this projectile is well polished. Measuring 4-7/8" in length, it was a personal find by the owner in 1979.

(right) coral point in rare form. Found in Hillsborough County, Florida by Son Anderson at a depth of six feet in a construction site.

Collection of Son Anderson, Riverview, Alabama

FIG: 26 & 27

Southern type Adena Bar gorget of slightly banded reddish brown claystone. Found 1978 as a surface find along the Cumberland River in Stewart County, Tennessee on a slight rise 1/4 mile back along Acres Creek by the owner. Measures 5-1/4" in length, 1-1/4" in width.

Collection of Charles Richardson, Clarksville, Tennessee

Bone Beamers

by C. S. Wagers

Among the hundreds of bone fragments that one finds in the Ft. Ancient trash pits of the Ohio Valley is often one or two ends of a bone beamer. These tools are usually made from the cannon bone of a deer and are generally considered to be hide fleshing tool.

Many trappers today use a very similar tool. An animal skin, usually case skinned, is stretched over a fleshing board. The fleshing tool is then drawn over the hide, much like one uses a draw knife, to scrape the excess flesh and fat from the hide. The tools need to be a bit dull to prevent cutting the skin.

The Indian version of this tool was made by grinding down a leg bone such that two sharp edges were formed. While deer bone was normally used, other types occasionally appear. The writer has encountered two beams made from elk. I have also heard of the Plains Indians using buffalo.

The beamer which we find in the Ft. Ancient trash pits are virtually always broken. About the best we can hope for is to find both ends and reconstruct a whole beamer from them.

The breaks occur near the center of the tool. This is reasonable when one considers that the center section of the modified bone is the high stress point under the direction of use.

Once broken, the tool was pitched into the refuse pit to wait a few hundred years for a trowel to uncover it.

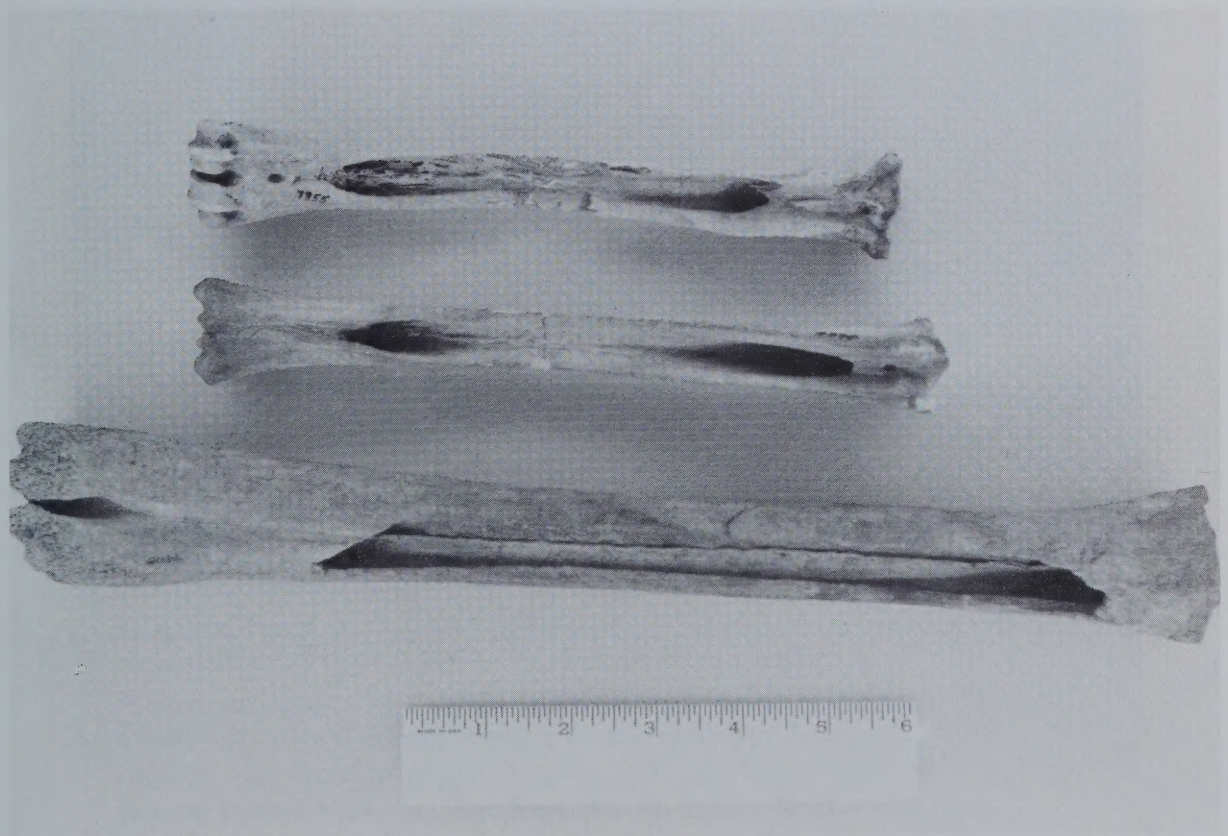

FIG: 28
Three Ft. Ancient bone beamers, recovered by C.S. Wagers from trash pits in the Ohio Valley.
Collection of Charles S. Wagers

FIG: 29
Short neck and Long neck "Teardrop" design pottery waterbottles, both recovered from the famous "Crosno site", Mississippi County, Arkansas.
Collection of Mary Jayne & Charles Wagers, Fairfield, Ohio

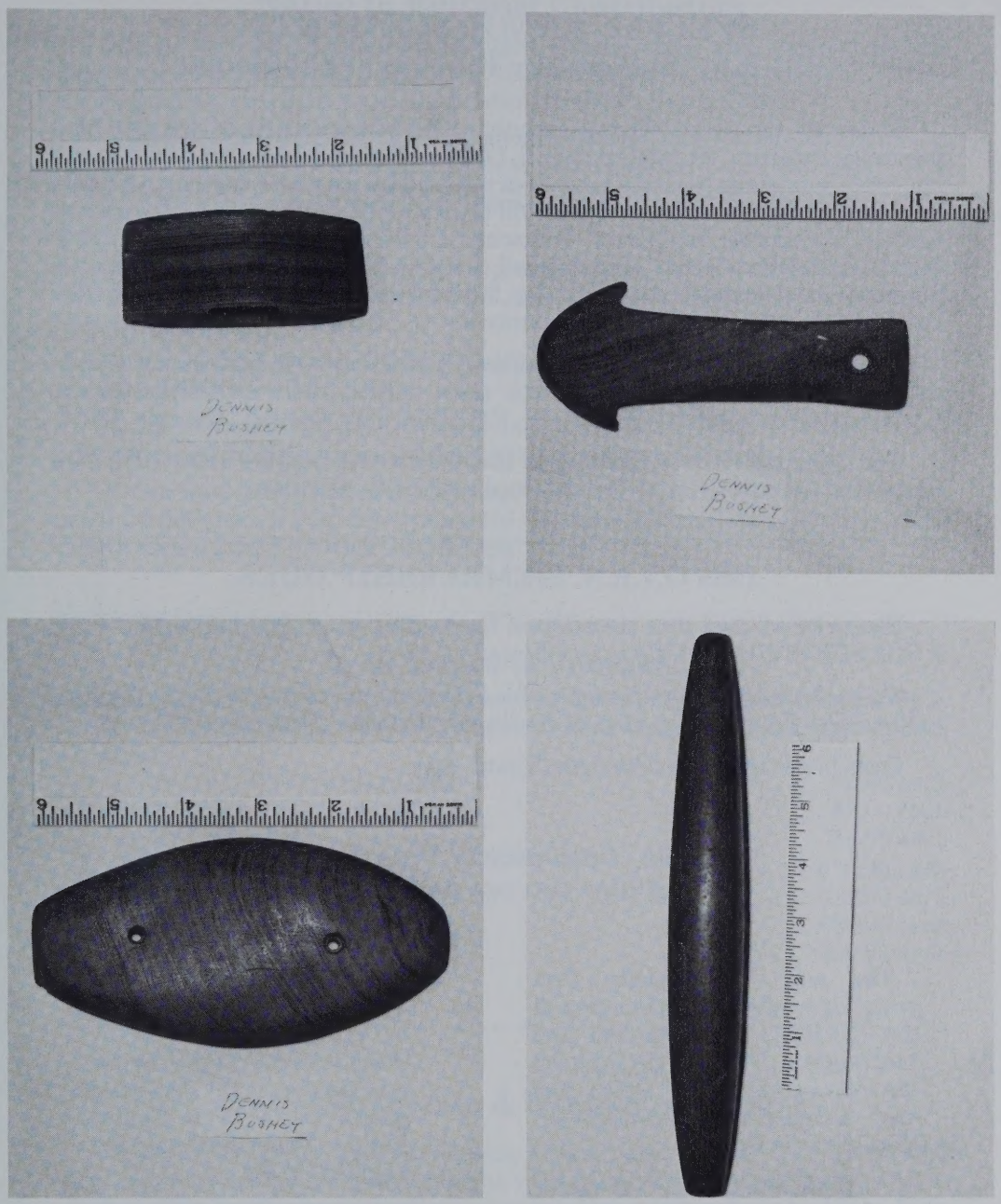

FIG: 30, 31, 32, 33

The above illustrated artifacts are but a few of those items which qualified for a "Certificate of Authenticity" at the recently held Cincinnati, Ohio artifact show sponsored by the G.I.R.S.

(Top, left) Fine Panel type Bannerstone of banded slate, found Ohio; ex: Howard Steere collection, Certificate No. 87; Dennis Bushey collection.

(Top, right) Anchor type banded slate Pendant, found Indiana; ex: Charles S. Smith collection, Certificate No. 85; Dennis Bushey collection.

(Bottom, left) Gorget, Green/black banded slate, found Allen Co., Ohio; ex: Gordon Meuser collection, Certificate No. 78; Dennis Bushey collection.

(Bottom, right) Fine highly polished Intrusive mound pick of Grey Diorite, measuring 12" in length, found Butler County, Kentucky, Certificate No. 36; C.S. Wagers collection.

SPECIAL ANNOUNCEMENTS:

G.I.R.S. "Authenticity Program" Participation

Following the overwhelming success of the reinstallation of our new "Authenticity Program" at the Cincinnati, Ohio artifact show held on June 6th and 7th, 1987, numerous requests have been received by members and non-members for a time and place where artifacts will be examined by F.A.C.T.™ (Fraudulent Artifact Committee Taskforce). Following a special meeting by the G.I.R.S. Board of Directors, it has been decided that F.A.C.T.™ will conduct a "Special Program" for participants on Saturday, November 14th, 1987 at Kentucky Dam Village State Park in Gilbertsville, Kentucky.

Those persons who wish to participate by entering their artifacts for examination by F.A.C.T.™ on this occasion must submit their application to the G.I.R.S. % "Authenticity Program", P.O. Box 672, Roswell, Georgia 30076.

The Deadline for participating in this program is October 15th, 1987! You are invited to request up to Ten (10) applications for this event.

1988 G.I.R.S. MEMBERSHIP DUES

Please be advised that the address for sending your 1988 MEMBERSHIP & SUBSCRIPTION DUES is as follows:

Make check or Money Order payable in the amount of $12.00 to The Genuine Indian Relic Society, Inc., 1602 Main Street, Rochester, Indiana 46975.

Dues begin with Calendar year. Thank You.

The "Authenticity Program" and how you can participate!

The new "Authenticity Program" is available to Members of the G.I.R.S., Non-Members and Institutions. There is no limit on the number of items which you may submit for examination. Here's how it works:

1. Applications are available through the G.I.R.S. (Free of charge.)
2. The application must be completed by the person submitting the item, along with a 3"x5" Black & White or Color Photo, and the appropriate Fee.
3. Upon receipt of application, photo and Fee;the owner will be advised where and when to bring the artifact/item for examination.
4. At the appointed Place and Time, the artifact/item will be examined by F.A.C.T.™ (Fraudulent Artifact Committee Taskforce, an official organization of The Genuine Indian Relic Society, Inc., Founded 1964)
5. F.A.C.T.™ will render an opinion on the artifact/item submitted.

   Artifacts judged "Authentic without Question" will receive a Certificate of Authenticity. Questionable items will be rejected.

FEE: $10 per item/ G.I.R.S. Members
$15 per item/ Non-Members
$20 per item/ Institutions

Send your request for applications to:
G.I.R.S., % Authenticity Program
P.O. Box 672, Roswell, GA 30077

Notice to Editorial Contributors

Please forward all materials (articles, photographs, etc.) to your nearest Regional Editor (names and addresses listed in the front of this journal). If this is not possible, please forward information to the Editor-in-Chief.

1. Articles are preferred typewritten and double spaced on standard 8-1/2" x 11" paper. The author's name and address should appear below the title.

2. Photographs must be glossy black & white: 8 x 10's preferred, 5x7, 4x5's acceptable. NO POLAROIDS!

3. When submitting photographs, please include the following: Size, color of artifact, description of type of material, location of find (when known) such as County, state, name of finder, etc.

4. If quoting another article of publication, please credit the source with a footnote and biographical entry.

5. All photographs, articles, materials submitted cannot be returned after publication as such items are retained in the permanent files of the G.I.R.S.

6. Recently published material may be rejected unless specific reasons are given for doing so. If you have submitted the same information to another publication, please notify us when submitting.

Back Issues of Journals

This society is now in the 20th year of publication. Supplies of some Back Issues are extremely limited. We urge you to order copies of issues desired without delay:

Regular issues:	1966 through 1969	$5.50 each
	1970 through 1983	$5.00 each
	1985	$4.00 each
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1988 Membership & Subscription Dues

The Board of Directors of the Genuine Indian Relic Society, Inc. (a non-profit organization) have determined that the 1988 Dues will be set at Twelve ($12.00) dollars. This entitles each member to receive Four (4) quarterly journals. Membership & Subscription dues begin with the Calendar year.

Address all correspondence to:

GENUINE INDIAN RELIC SOCIETY, INC.
2602 Main Street, Rochester, Indiana 46975

Statement of Purpose

The specific purpose of this non-profit National Society is to promote friendship and trust among persons interested in the preservation of authentic prehistoric North American artifacts by:

1. *Providing a medium of informational and educational exchange through the regular publication of journals.*
2. *Offering the opportunity for documentation and authentication of artifacts by the society's committee of specialists.*
3. *Taking a positive stand in opposing the display, exchange or distribution of questionable and fraudulent artifacts at society meetings.*

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